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J. SCHNEIDER

Op. 48

FORTY-FOUR

STUDIES

FOR THE

ORGAN

(S. P. WARREN)

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Vol. 210

JULIUS SCHNEIDER

Op. 48

FORTY-FOUR STUDIES FOR THE ORGAN

WITH ESPECIAL REGARD
TO
OBBLIGATO PEDAL PLAYING

EDITED BY
SAMUEL P. WARREN

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General Rules for Pedal-Playing

The position of the body should be easy and unconstrained before the middle of the keyboard. Avoid leaning on the organ-desk or holding on by the bench. The control of the feet in playing should be such as to render in general any support from the hands unnecessary.

In crossing, and to prevent obstruction from the heels, the feet should take a lateral position, the toe of the crossing-foot pointing sideways over the other. The right foot passes in front of the left, from the middle of the pedal-board downward, and back of it from the middle of the pedal-board upward. Exceptions occur, of course, when playing on the over-pedals (sharps).

When passing (heel to toe of the same foot) from an under- to an over-pedal (natural to a sharp), let the toe cover the latter no more than may be necessary for a firm touch. In using the same foot for two contiguous pedals (naturals), let the heel take the one nearest the middle of the pedal-board; and in playing skips, guard against touching the intermediate pedals.

When sliding from one pedal to the next, the sole of the foot must take a slanting position sideways, thus / or \, according as the passages ascend or descend.

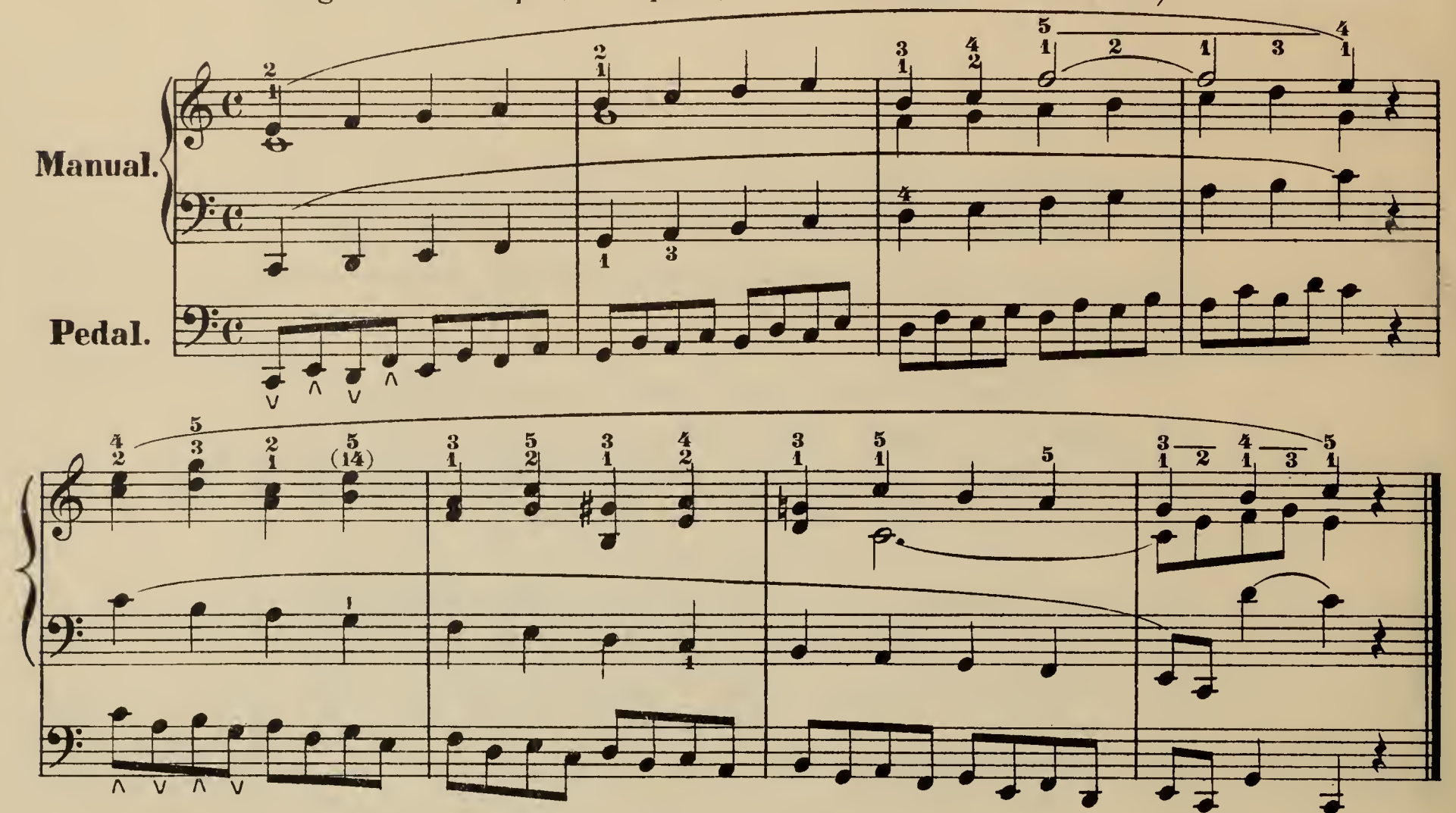
The marks ∧ ⊓ indicate Right toe and heel, and ∨ ⊔ Left toe and heel, respectively.

FORTY-FOUR STUDIES
FOR THE ORGAN.

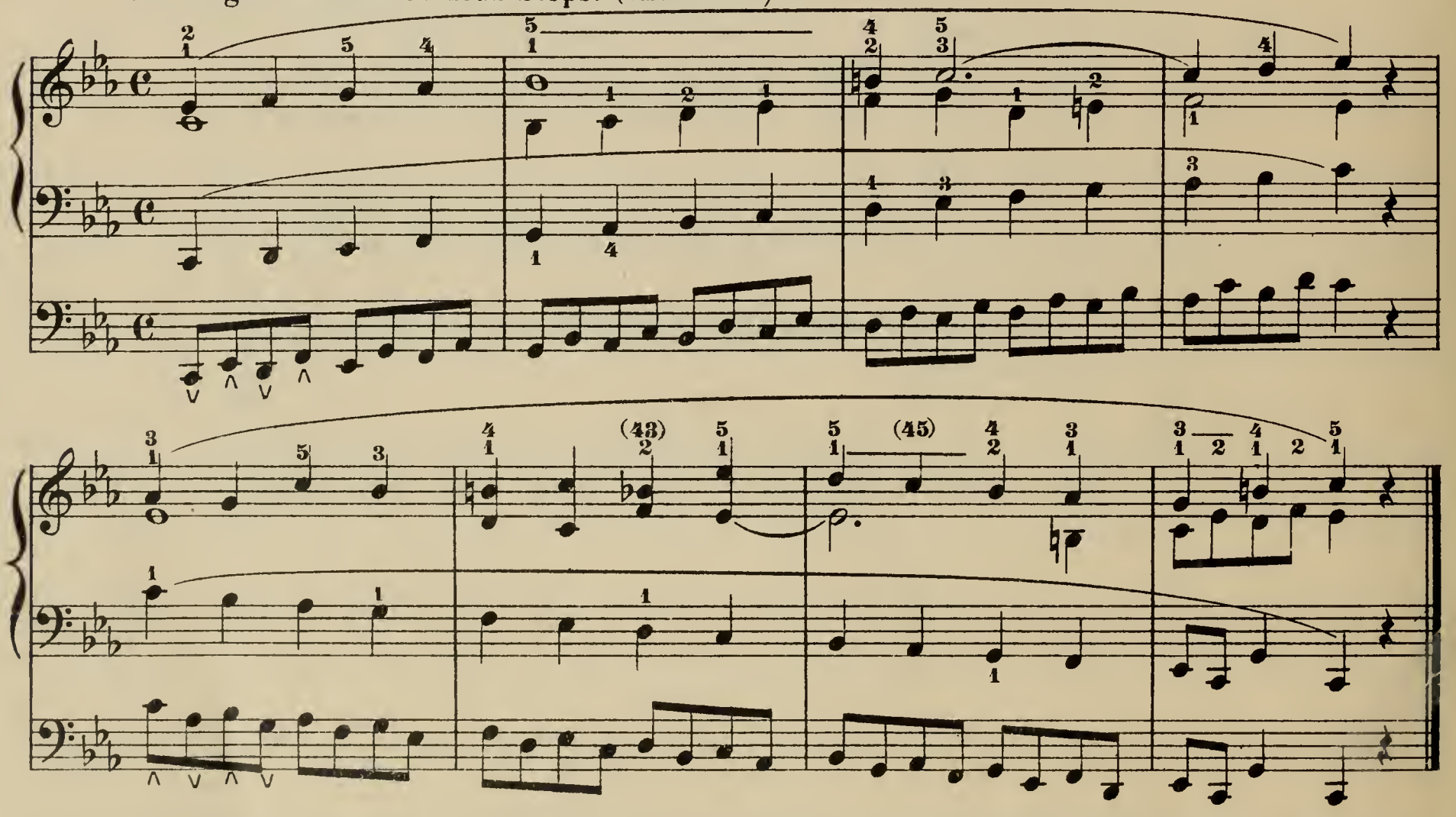
Revised and edited
by SAMUEL P. WARREN.

by JULIUS SCHNEIDER.

1. Allegro.*) Loud Stops. (Gt. Diapasons, 8 ft. Ped. Bourdon & Prin. 16 & 8 ft.)



2. Allegro moderato. Loud Stops. (Same as No. 1.)



*) The registration to each study is recommended – not insisted on – by the Editor, the idea being to avoid embarrassing the student at the outset with the choice of his stops. It is advised however that the studies for full organ be practiced with but few stops – "on a light organ" – until the technical difficulties are thoroughly overcome. For simply technical work though, the pedal piano and not the organ should be used.

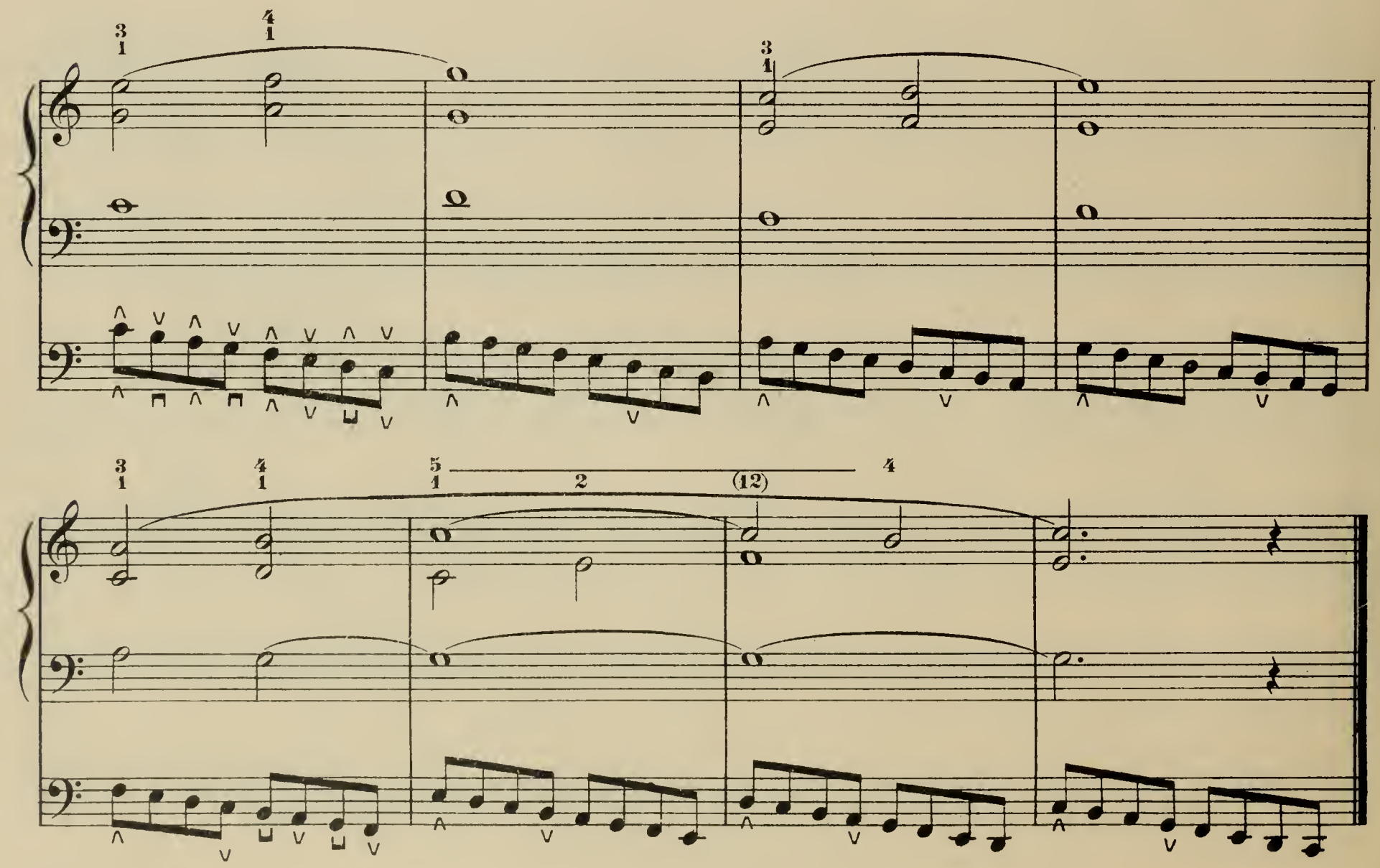
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3. Allegro. Loud Stops. (Gr. Diapasons with Double Flute 8 ft. – Ped. 16 & 8 ft. with Gt. Coupler.)

4. Allegro moderato. Loud Stops. (Gt. Dia's. with Flutes 8 & 4 ft. Ped. Same as preceding.)

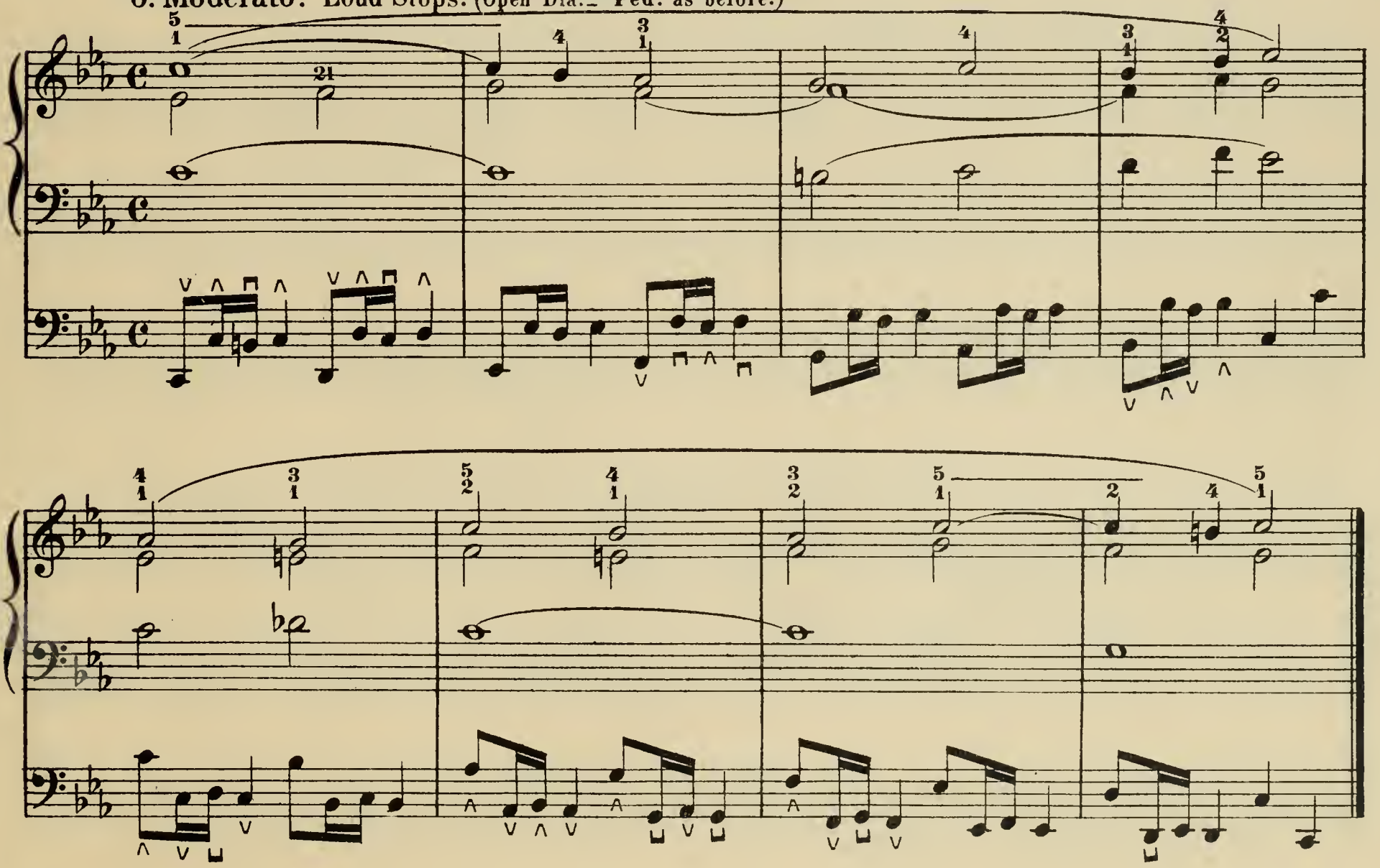




5. Allegro. Loud Stops. (Diapasons 8 ft. & Principal 4 ft. – Ped. Same as preceding.)



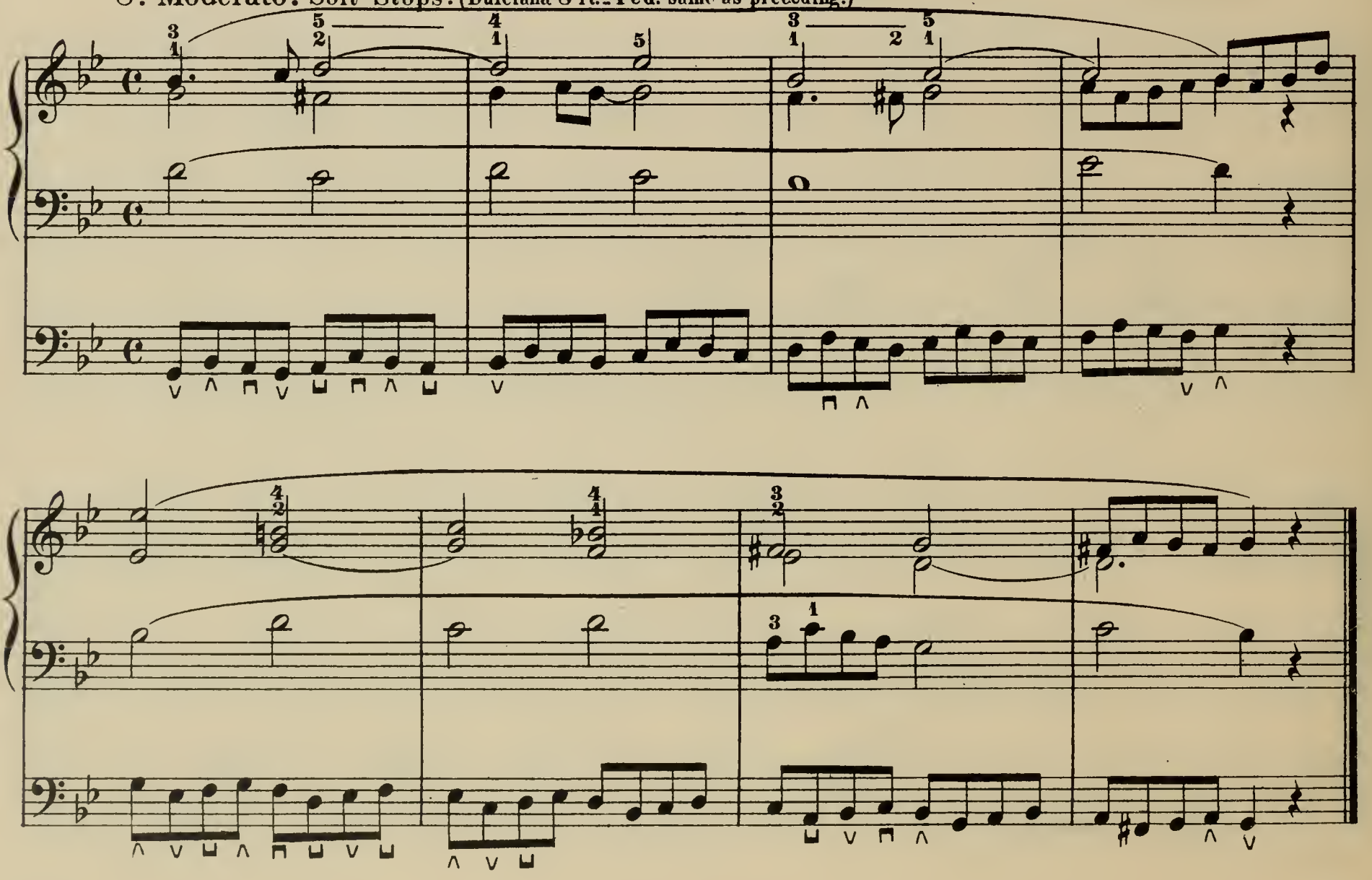
6. Moderato. Loud Stops. (Open Dia. – Ped. as before.)



7. Moderato. Soft Stops. (Stopped Dia. alone, or Melodia, or Flute 8 ft. – Ped. 16 ft. Bourdon with Man. Coupler.)



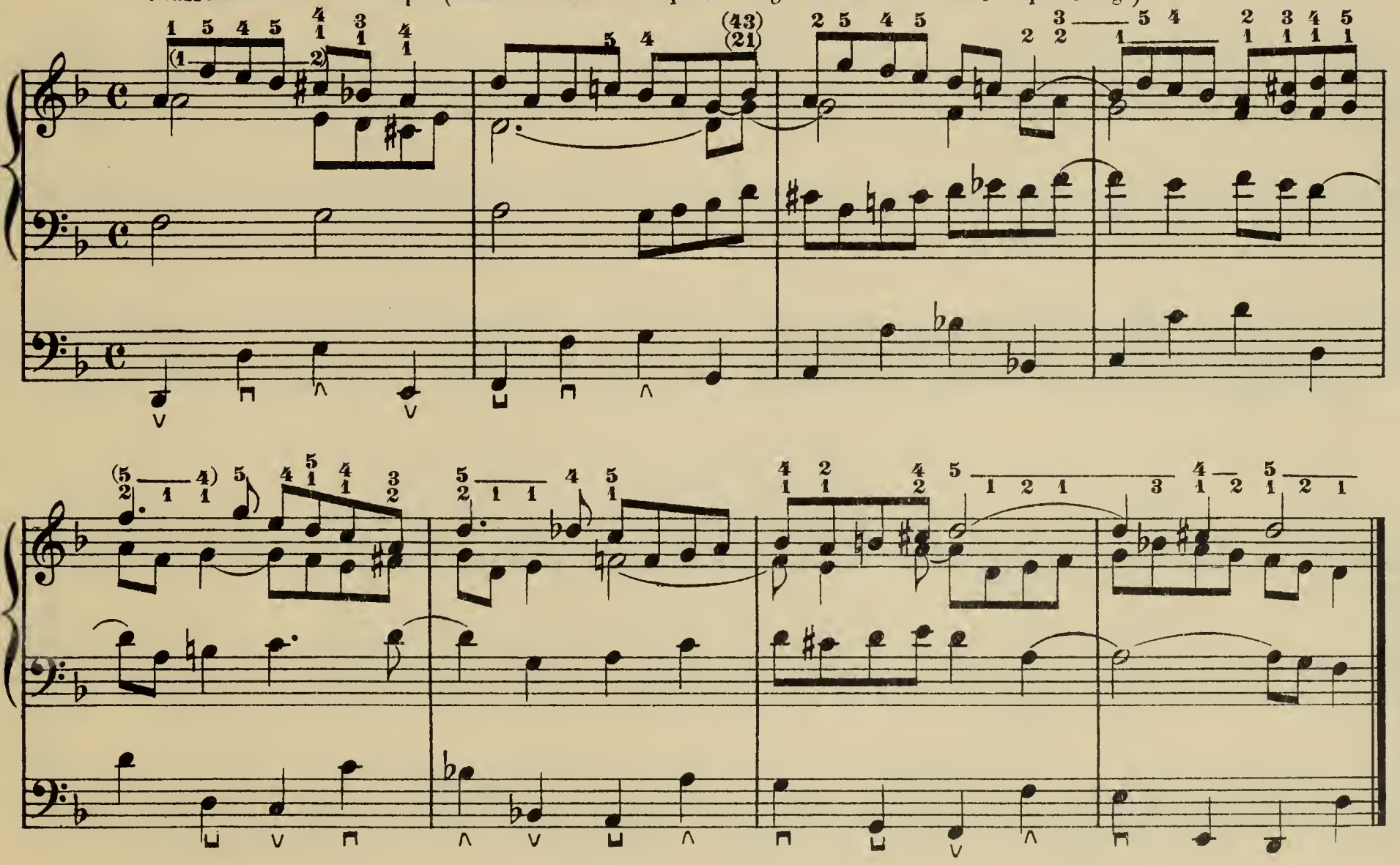
8. Moderato. Soft Stops. (Dulciana 8 ft. – Ped. same as preceding.)



9. Andante. Soft Stops. (Dulciana 8 ft. alone. Repeat adding St. Dia. Ped. same as preceding.)



10. Andante. Soft Stops. (Gamba 8 ft. alone. Repeat adding. St. Dia. Ped. same as preceding.)



11. Allegro maestoso. Full organ. (Gt. 16, 8, 4 & 2 ft. Stops with Mixtures Ped. to balance.)

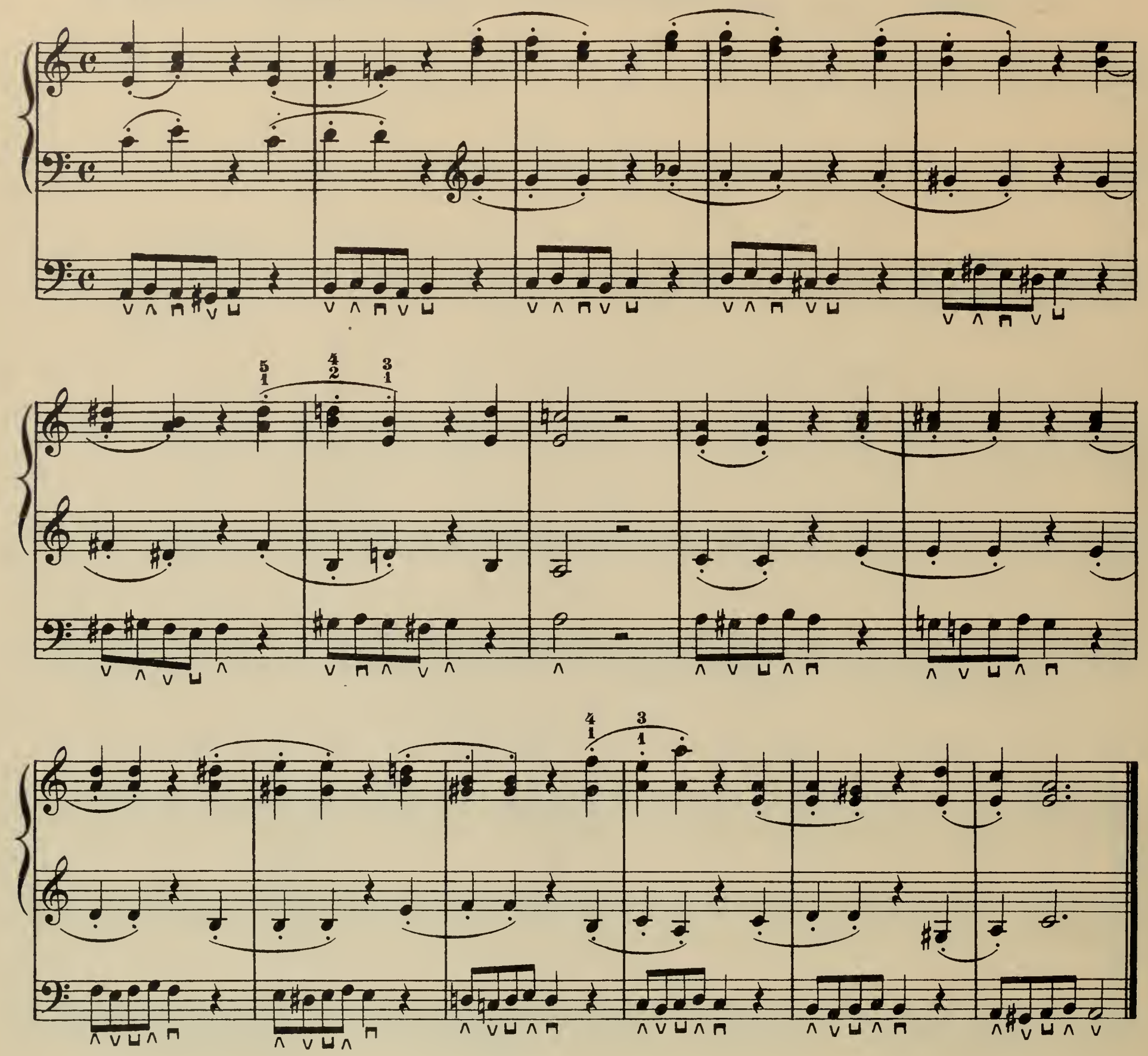




12. **Moderato.** Loud Stops. (Diapasons 8 ft. & Prin.. 4 ft. Ped. 16 & 8 ft. Man. Coupler ad lib.)



13. Moderato. Loud Stops. (Diapasons 8 ft. Ped. Same as preceding.)



14. Allegro. Medium Stops. (Sw. Diapasons. Ped. 8 ft. coupled with Gr. D'ble Flute ad lib.)

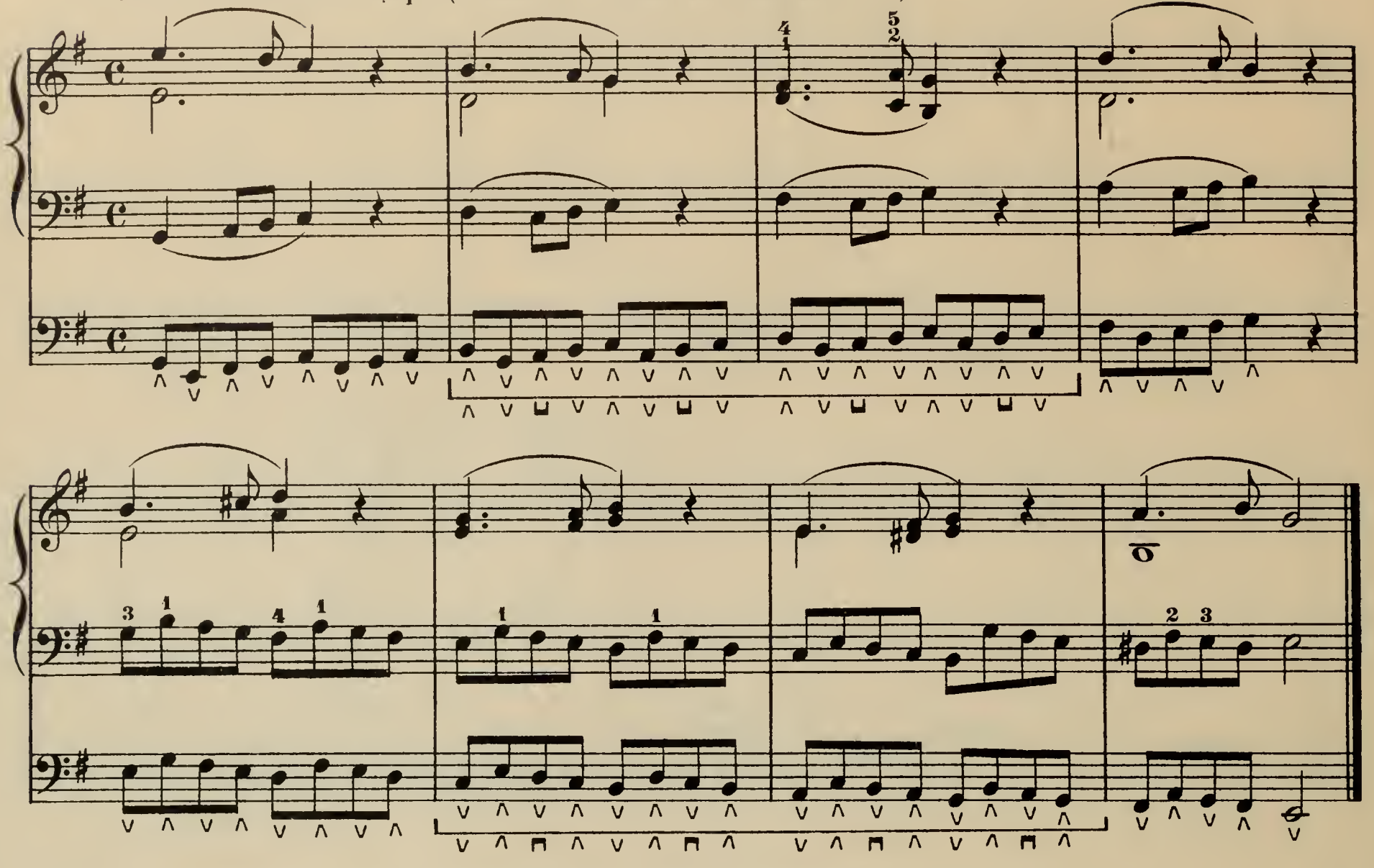


Right foot.

Left foot.

15. Moderato. Loud Stops. (Dia's. 8 ft. Prin. 4 ft. & Fifteenth 2 ft. — Ped. 16, 8 & 4 ft.)

16. Moderato. Soft Stops. (Dulciana 8 ft. & Flute 4 ft. Ped. 16 & 8 ft.)



17. Andante. Soft Stops. (Swell Dia's. 8 ft. Ped., soft 16 & 8 ft.)





18. **Andante.** Soft Stops. (Gt. or Sw. Flute or St. Dia. 8 ft. — Ped. as before.)



19. **Allegro.** Full organ. (Gt. Full without reeds, coupled to full Sw. Ped. to balance.)





(54)

(53)

Repeat with Gt. Reeds.

20. Moderato. Full organ. (Same as preceding.)





tr

tr

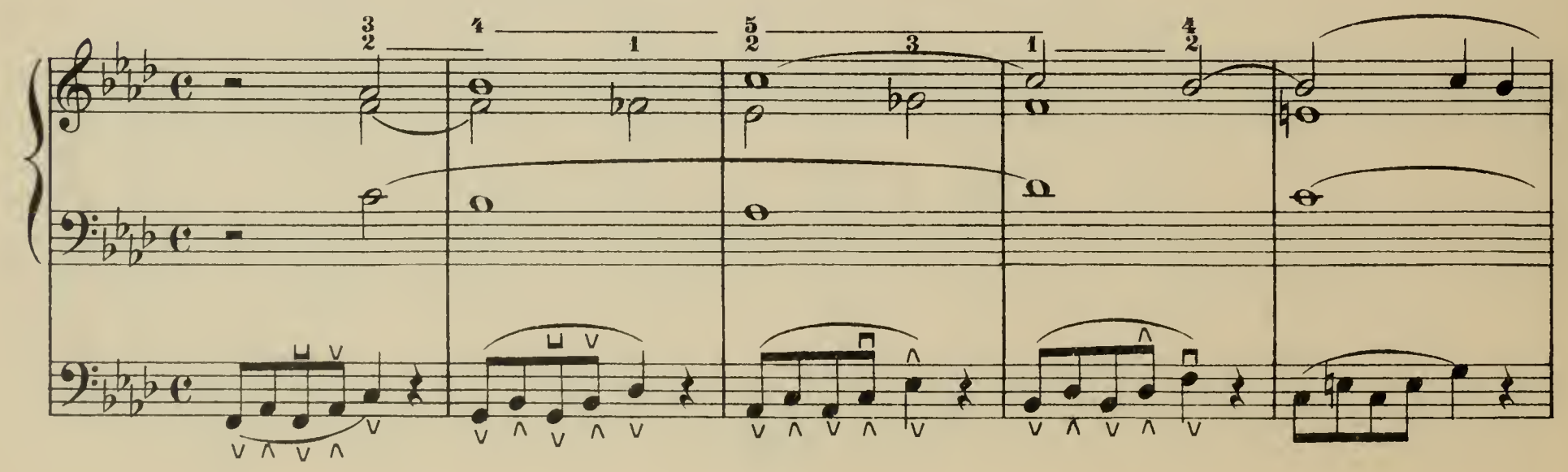
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21. Allegretto. Med. Stops. (Gamba & Flute or St. Dia. 8 ft. Ped. 16 ft. with Man. Coupler.)





22. Moderato. Loud Stops. (Dia's. Flutes & Gamba, 8 ft. Ped. 16 & 8 ft.)



23. Andante. Soft Stops. { Gt. Dulc. 8 ft. & Flute 4 ft. / Sw. St. Dia. & Oboe 8 ft. — Ped. Soft 16 & 8 ft.

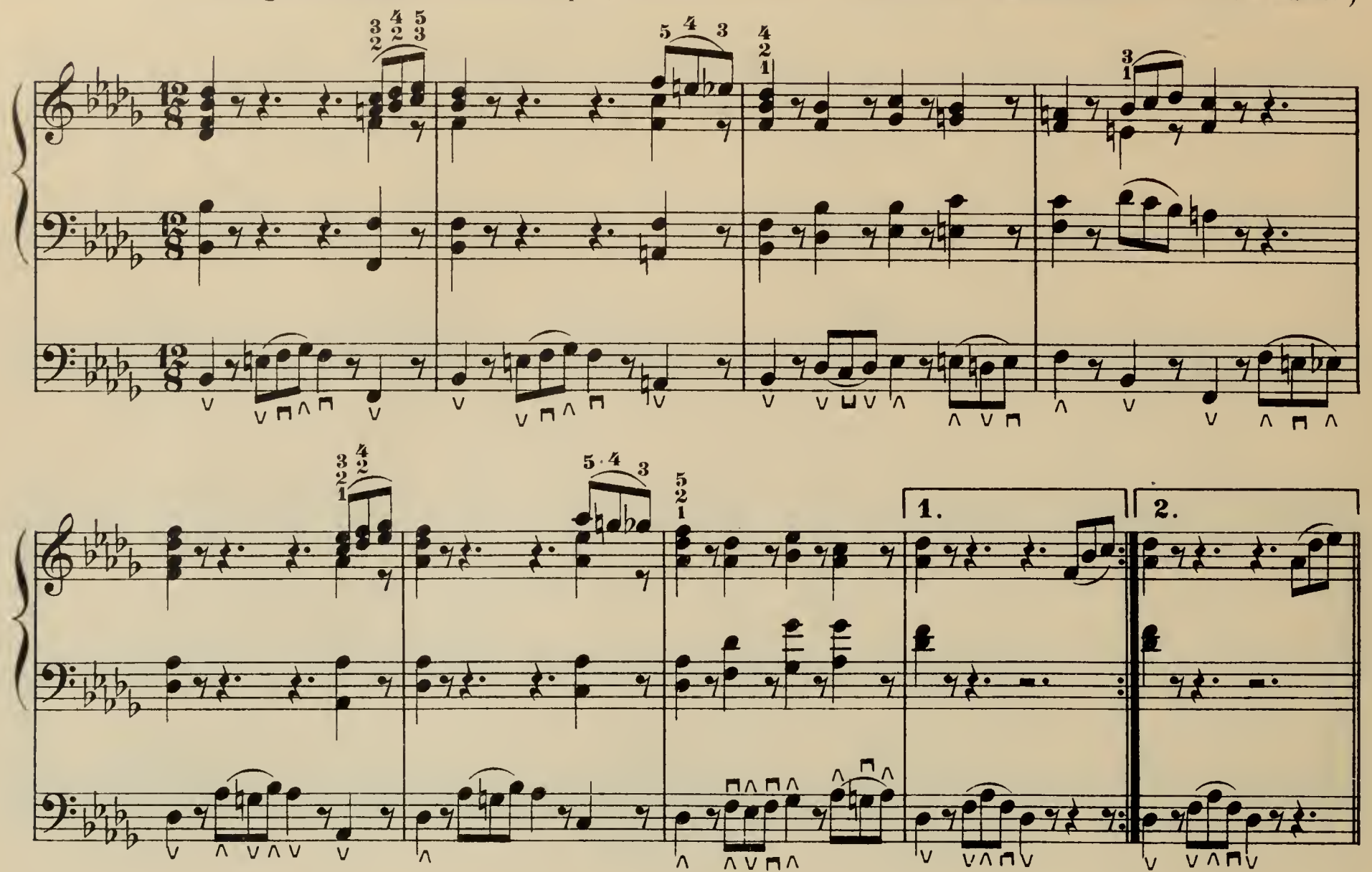
Sw. or Gt.

Gt. or Sw.

Fine.

D. C. al Fine.

24. Allegro maestoso. Loud Stops. (Diapasons. Prin. 4 ft. Fifteenth 2 ft. Twelfth & Mixtures. Ped. to balance.)

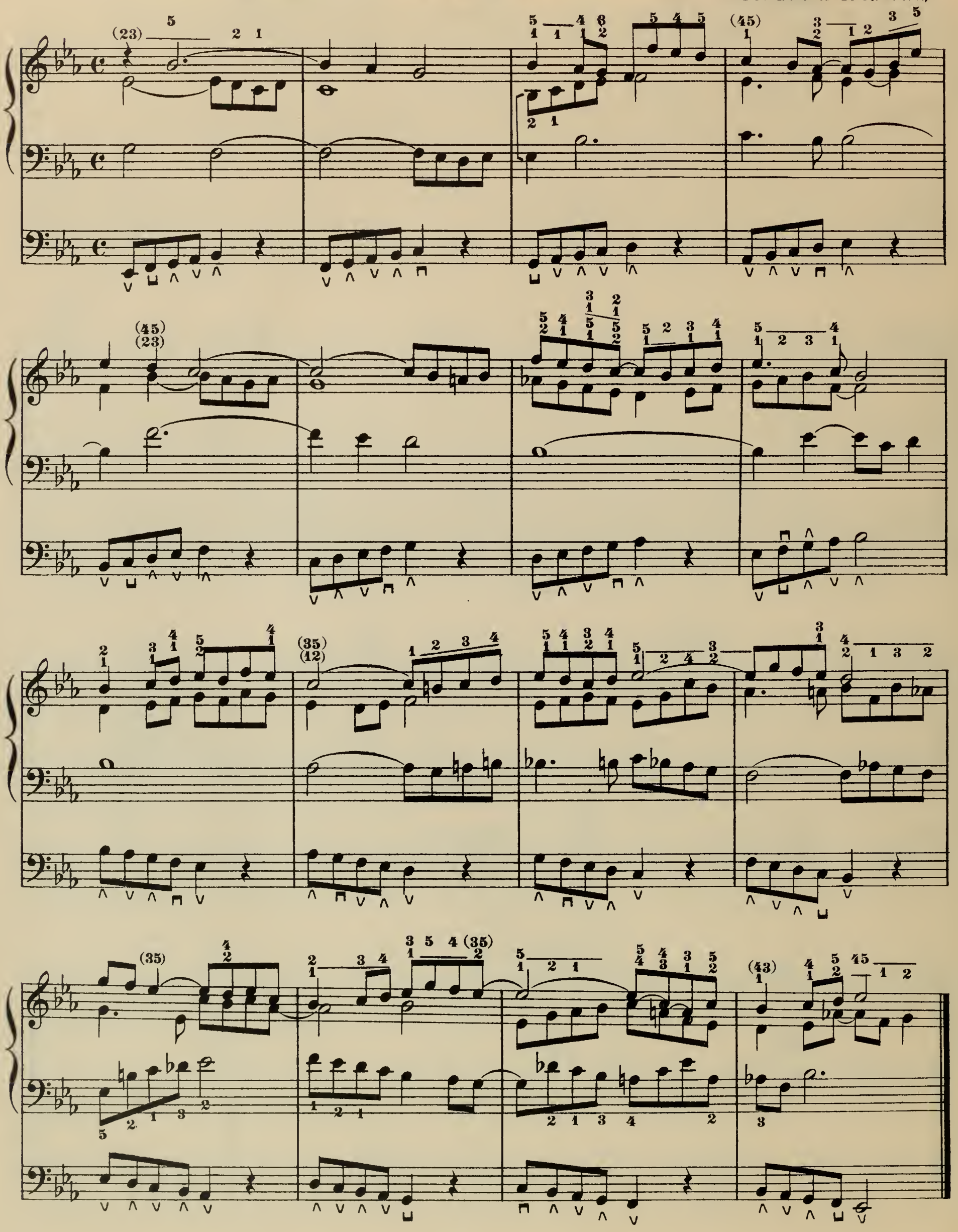




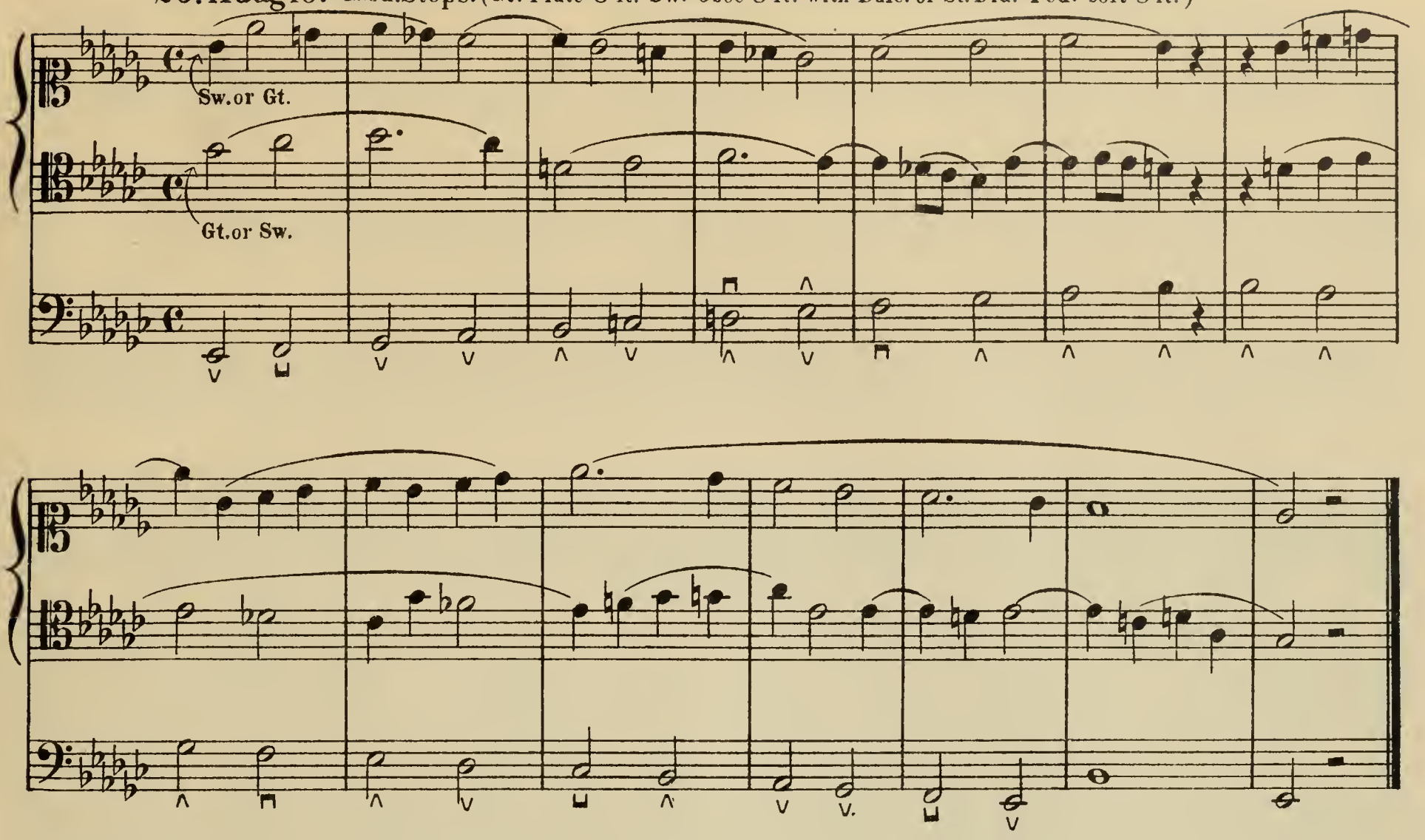
1.

2.

25. Andante sostenuto. Soft Stops. (Sw. St. Dia. or Fl. 8 ft. & Salicional 8 ft. (or Viol. da Gamba.) Ped. Flute 8 ft. Bourdon 16 ft. ad lib.)



26. Adagio. Med.Stops. (Gt. Flute 8 ft. Sw. Oboe 8 ft. with Dulc. or St. Dia. Ped. soft 8 ft.)

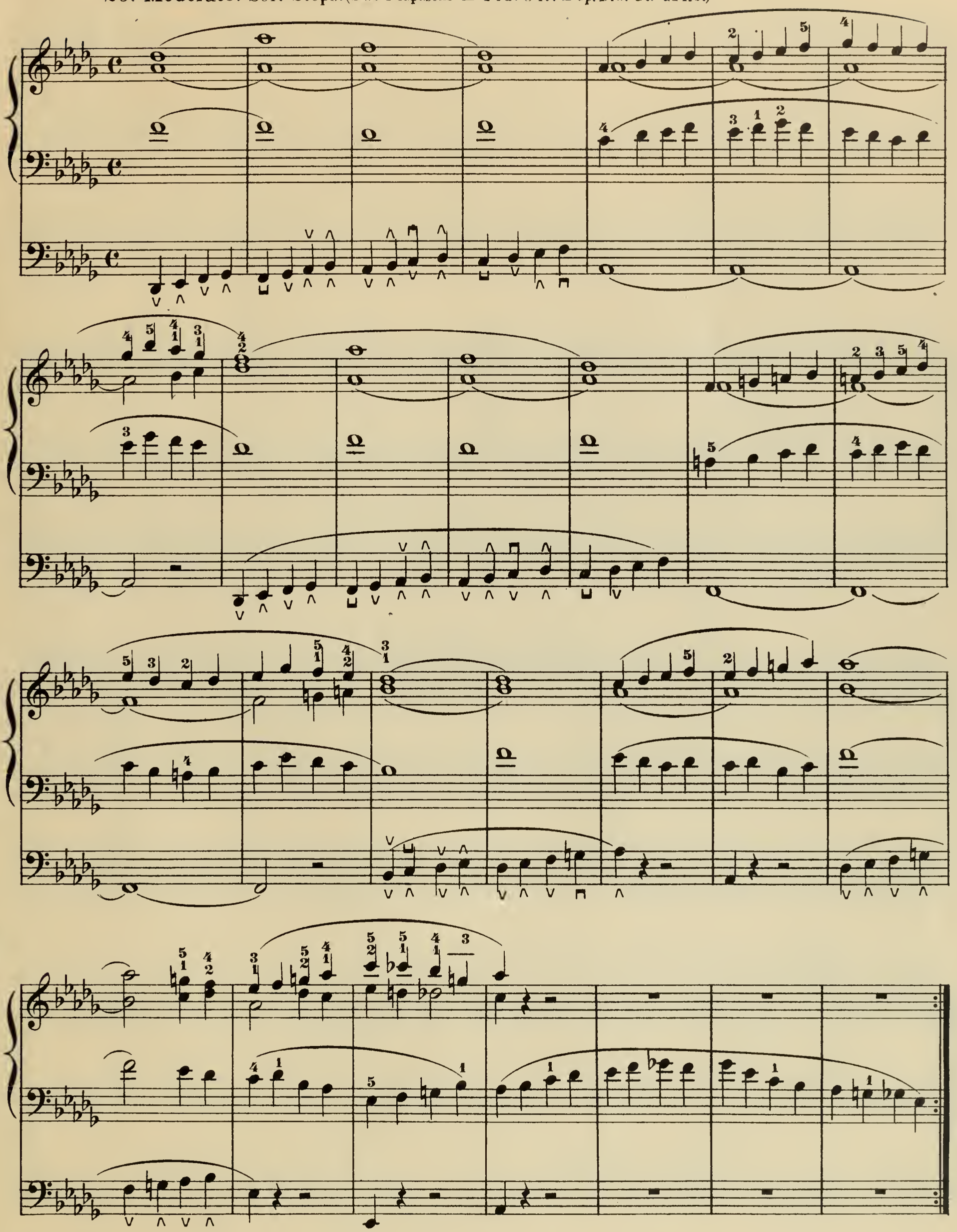


27. Andante. Med. Stops. (Gt. Gamba & St. Dia. 8 ft. — Sw. Op. Dia. & Oboe 8 ft. Ped. 8 ft. Prin.)



28. Allegretto. Soft Stops. (Dul. & Fl. 8 ft. - Ped. Soft 16 & 8 ft. coupler with Sw. soft 8 ft. Reed.)

29. Moderato. Soft Stops. (Sw. Diapasons. — Ped. 8 ft. — Op. Dia. Gt. ad lib.)



30. Allegro. Loud Stops. (Gt. 8 & 4 ft. Foundation Stops coupled with Sw. full. Ped. 16, 8 & 4 ft. Gt. coupler ad lib.)





31. Andante sostenuto. Soft Stops. (Sw. Soft 8 ft with Reed. Ped. 16 & 8 ft.)





32. Andantino. Light Stops. (Sw. Salicional 8 ft. & Bourdon 16 ft. – Ped. 16 & 8 ft.)

33. Allegro. Loud Stops. (Gt. 8 & 4 ft. with full Sw. – Ped. 16, 8 & 4 ft. with coupler.)

34. Andante. Soft Stops. (Flutes 8 & 4 ft. with light Gamba — Ped. 8 ft.(16 ft. ad lib.))



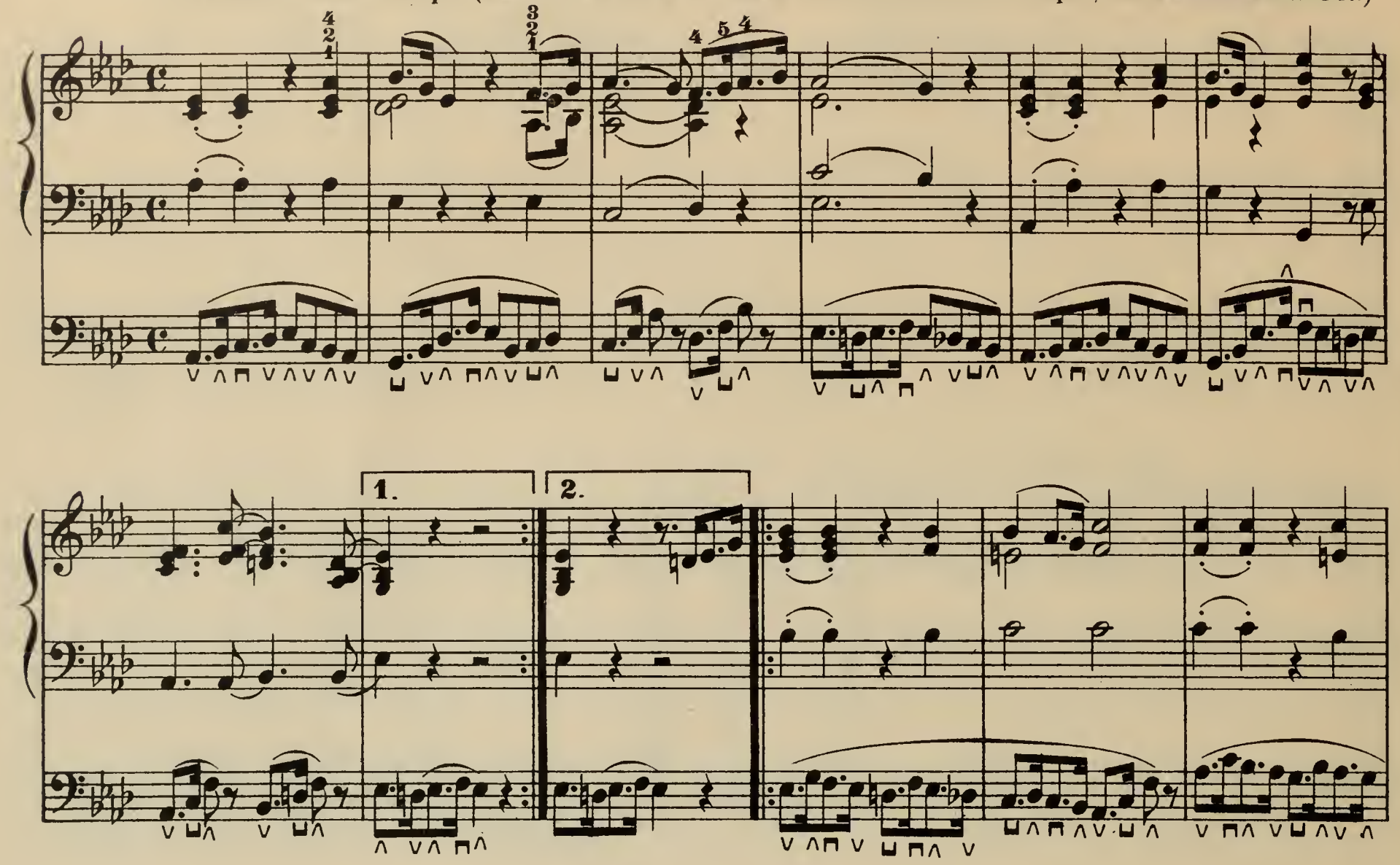


35. Andante. Medium Stops. (Gt. Double Flute & Gamba 8 ft. – Ped. 8 ft. (16 ft. ad lib.) Gt. coupler.)

36. Moderato. Soft Stops. (Sw. Fl. Dul., & Oboe 8 ft. _ Ped. 8 ft.)

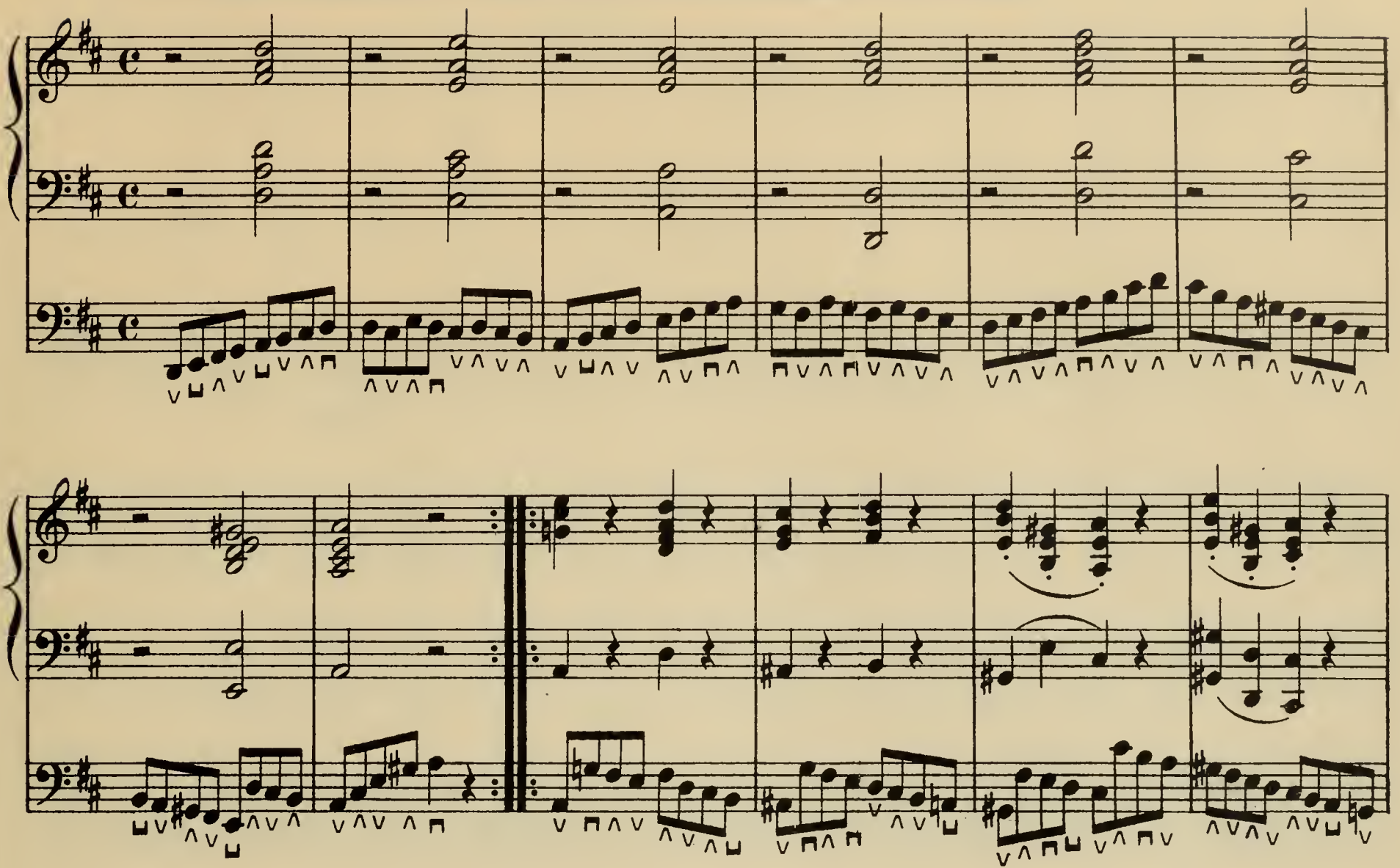
add Ped. 16 ft.

37. Andante. Soft Stops. (Sw. Dul. & St. Dia. 8 ft. Ped. Violoncello 8 ft. or Gt. coupler, Gamba & Double Flute 8 ft.)



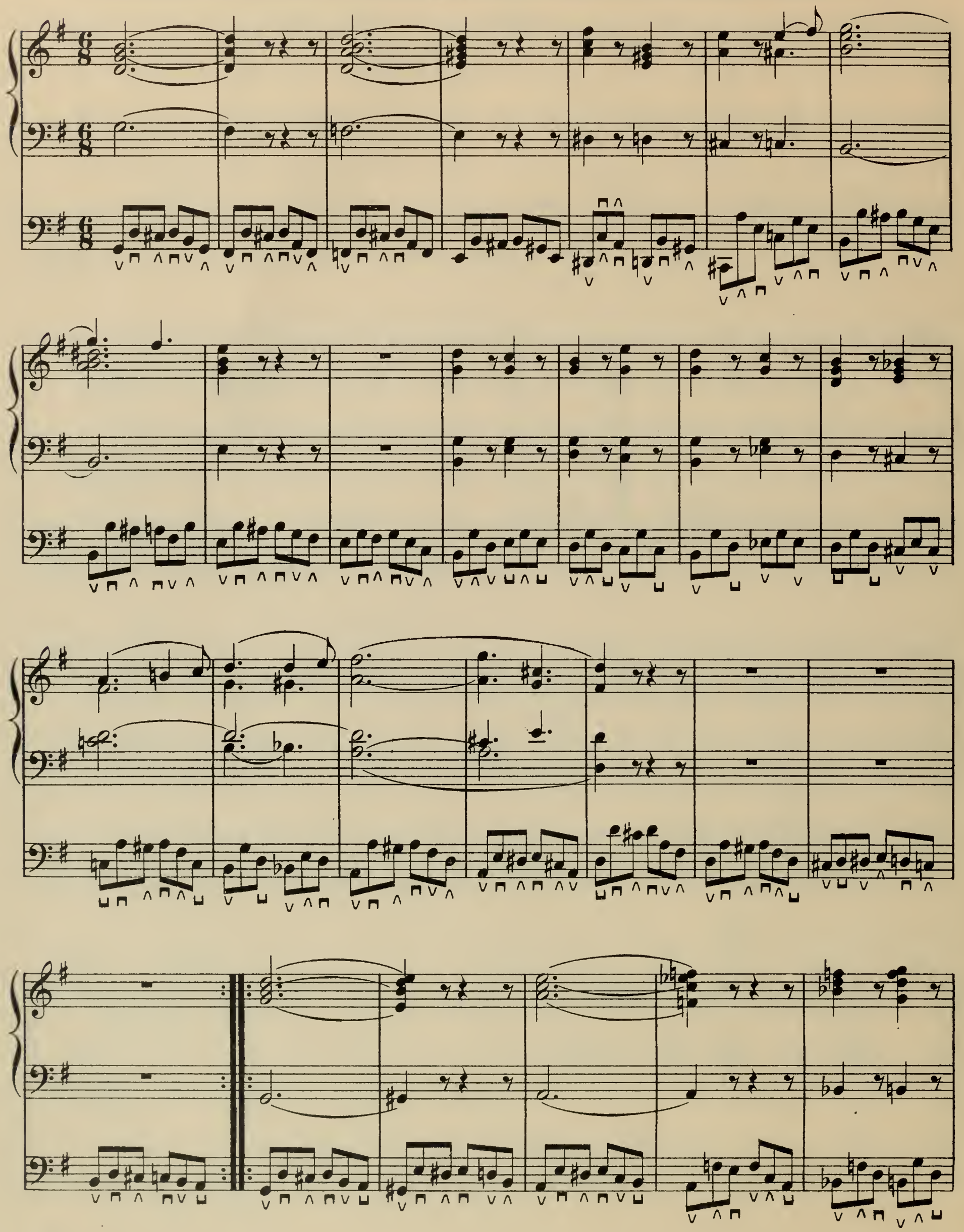


38. Allegro moderato. Loud Stops. (Gt. full to Fifteenth. Ped. to balance.)





39. Andante con moto. Soft Stops. (Sw. 16, 8 & 4 ft. Ped. 8 ft. with Gt. Dia's. 8 ft. ad lib.)



40 Moderato. Loud Stops. (Gt. 8 & 4 ft. with full Sw. _ Ped. 16, 8 & 4 ft.)

Gt.

Sw. or Gt.


5
4
5



41 Andante sostenuto. Soft Stops.

Sw. Salicional 8 ft. & Rohr Fl. 4 ft. – or Flute & Oboe 8 ft.
Gt. Double Fl. 8 ft.
Ped. 8 ft. & 4 ft.

Sw.

Gt. 5

Principal 8 ft.

Viol. 8 & Octave 4 ft.





42. Andante con moto. Soft Stops.(Sw. Viol. da Gamba & Flute 8 ft._Ped. 8 ft.)

(Repeat without Fl.)

(As before.)

Repeat adding 4 ft. Fl.

43. Allegro maestoso. Full organ. (Gt full without Reeds. – Sw. full – Ped. to balance.)

Gt. alone.

Repeat with Sw. coupled.

1.

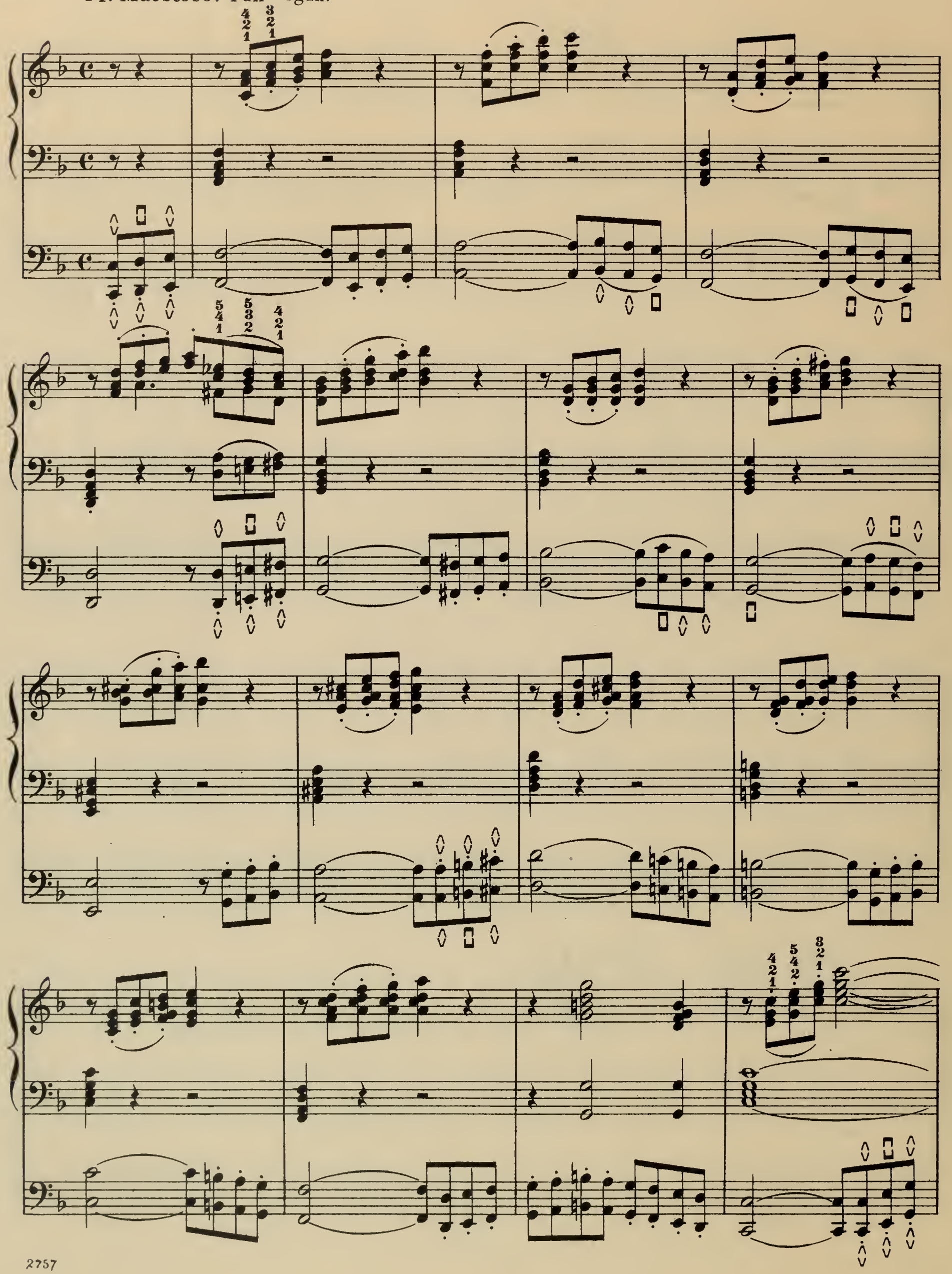
2.

(Gt. alone.)

(Sw. coupled.)

(Gt. Reeds.)

44. Maestoso. Full organ.



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